# Many Things, but Not All for Publication

By Harriette Underhill

Said S. L. R. to H. L. U. I hate to say what I shall do. Said H. L. U. to S. L. R. You are too modest, Sam, by far. You are too modest, Sam, by far.

Last Sunday we started out early on our rounds of the motion picture houses, for, instead of four new pictures to review we had six. Sunday is always our busiest day, but with two extra performances to attend and the man from Boston having a birthday, it was necessary to start out in the cold, gray dawn—12:36 to be exact. But early as we were there was another earlier. This was Samuel L. Rothafel, better known as Roxy; and you may always be sure that no matter what time you start to work Roxy will already be among the respers. Out of the twenty-four hours he works eighteen and plays two. The rest of the time he wastes in "mitting up the raveled sleeve of care," as F. P. A. Salways says.

Well, when we walked into the Capi-

topic with Mr. Rothafel, and were soon deep in the mysteries of title writing, the tastes of movie audiences in different parts of town and the star system. But all this was in the nature of a secret conference; for we do believe that "the greatest of these is charity." So everything that we said to Mr. Rothafel was prefaced with "But you must promise not to tell," as Dulcinea says, "Just between you and I and the lamppost." And then Mr. Rothafel would say: "But this is absolutely not for publication." So we can't tell who is his favorite star, which is his favorite director—his five favorite directors, rather—though his opinion coincides with our own; nor what he thinks of prohibition or the blue Sunday as an institution.

As we motored back to New York in the little glass showcase set on a Packard chassis we remembered that we had no interview. "Here we are at Seventy-second Street," we said, "and no story. Now, talk for publication, please. I've got to say something about you. Shall I say that you originated the unit program?"

"Oh, that isn't news; everybody troove that But one more and to second."

the time he wastes in "knitting up the raveled sleeve of care," as F. P. A. always says.

Well, when we walked into the Capitol Theater at 12:30 there was Mr. Rothafel in the lobby, about to go out for breakfast. "Hello," he said brightly. "Hello," we responded wittily. "Hurry inside," he said. "The feature is on." "Is it a good feature!" we asked, for one nice thing about Roxy is that he doesn't think a picture is good just because it is showing at his theater, and he doesn't say it is good if he doesn't think so. What he said has nothing to do with this story, nor what we said either, for we have already stated that we liked Mary Pickford's picture best, next to "Stella Maris."

What he said next, however, was important. It was: "When are you going to take luncheon with me!" and almost simultaneously we had exclaimed: "When are you going to give us a story?" So we decided to kill two birds with one stone. Incidentally, we had them served on toast for luncheon at the Claremont. The things we enjoy talking about most in the world are the relative merits of pictures and plays along Broadway and the relative merits of the clothes shops along Fifth Avenue. But we stuck to the former

Mad no interview. "Here we are at Seventy-second Strect," we said, "and no story. Now, talk for publication, please. I've got to say something about you. Shall I say that you originated the unit program?"

"Oh, that isn't news; everybody knows that. But one program doesn't make a manager. You've got to know how to do everything around a theater, as well as the man who is doing it, or he won't do it right. I can operate you ever saw and our doormen the best looking? Every man in that theater can come employees and employers may be settled satisfactorily if the employer will take the trouble to indicate the unit program?"

It was the unit program?"

"Oh, that isn't news; everybody knows that. But one program doesn't make a manager. You've got to know how to do everything around a theater, as well as the man who is doing it, or he won't

#### Ibanez's 'Four Horsemen' Picturized by Metro on Scale of Elaborate Detail

Completion of its million-dollar film version of Vincente Blasco Ibáñez's world famous novel, The Four Horsemen of the Apocalypse, is announced by the Metro Pictures Corporation. Rex Ingram, who directed the photoplay, and June Mathis, who made the screen adaptation of Ibáñez's masterpiece, arrived here last Monday with the finished print from the Metro studios in Hollywood, where recordbreaking production activities have been under way for more than six months.

"The Four Horsemen" will be presented at a Broadway theater for a protracted run, commencing about February 20. A special musical score is being arranged. Both Director Ingram and Miss Mathis will remain in New York to attend the metropolitan premiere.

York to attend the metropolitan premiere.

Ibáñez's novel has passed its 10th edition, and it is estimated that more than ten million people have read it in the United States alone.

"The Four Horsemen of the Apocalypse" realizes the producers' dream of "a million-dollar production." More than 12,000 persons were utilized in the undertaking. Over 125,000 tons of masonry, steel, lumber, furniture, shrubbery and other construction material were used in making the massive settings. More than 500,000 feet of raw film were exposed in taking the picture. An entire French village, capable of housing 6,000 persons, was erected and destroyed before the camera lens in the big Marne scenes.

#### In Picture Theaters

BROADHURST-William Fox's picture CAPITOL—"Hold Your Horses," a Tom Moore picture, with a new rôle for the star in Carnavan, hero of the Rupert Hughes story, is the feature. A new Edgar comedy, "Edgar Camps Out," and an interesting musical pro-gram add to the attractions of the bill.

CRITERION-"The Inside of the Cup" FORTY-FOURTH STREET - "Way Down East," D. W. Griffith's feature, continues.

continues.

RIALTO—Roscoe ("Fatty") Arbuckle, in "Brewster's Millions," a Paramount picture, will be the principal feature. Joseph Henabery directed and Walter Woods was the scenarist. In the cast are Betty Ross Clark, Fred Huntly, Marion Skinner and James Corrigan. The third series of pictures taken by Vandenbergh-Paramount of the Mambuti pigmies is shown. A music feature will be the début of the Rialto Ensemble, an organization of wood-wind instruments, one trombone and one trumpet. The

In "Miss Lulu Bett"



Carroll McComas

## What's What in New York Theaters

APOLLO-"The Prince and the Pauper." William Faversham in Mark Twain's

ASTOR-"Cornered." Madge Kennedy in dual rôle. BELASCO-"Deburau." Belasco's reproduction of an older Paris. HELMONT-"Miss Lulu Bett." Dramatization of the Zona Gale novel. BRAMHALL PLAYHOUSE-Wilde's "The Importance of Being Earnest." BIJOU-The Skin Game." New Galsworthy play.

BOOTH-"The Green Goddess." Arliss in melodrama. CASINO-"Honeydew." Zimbalist's musical comedy. CENTRAL-"Afgar." American debut of Delysia. CENTURY-See new theatrical offerings.

COHAN-"The Tavern." Brandon Tynan in travesty on melodrama, COHAN & HARRIS-"Welcome Stranger." Much Jewish and rural comedy. COMEDY-"The Bad Man." Holbrook Blinn, a Mexican bandit. CORT-"Transplanting Jean." Comedy adopted from the French.

ELTINGE-"Ladies' Night." Turkish bath farce. EMPIRE-"Mary Rose." Latest of the Barrie plays.

FORTY-EIGHTH STREET-"The Broken Wing." Comedy in Mexico. PRAZEE-"The Woman of Bronze." Margaret Anglin in play from French. FULTON-"Enter Madame." Gilda Varesi featured. GAIETY-"Lightnin'." Frank Bacon in comedy of Reno's divorce industry.

GARRICK—"Heartbreak House." World première of Shaw's play.

GLOBE—"Tip Top." Fred Stone at his best.

GREENWICH VILLAGE—"The Beggar's Opera." Revival of the forerunner of

HENRY MILLER'S—"Wake Up, Jonathan!" Mrs. Fiske in comedy.
HIPPODROME—"Good Times." Old and new favorites in extravaganza.
HUDSON—"The Meanest Man in the World." Cohanized comedy.

HUDSON—"The Meanest Man in the World." Connaized comedy.

HNICKERBOCKER—"Mary." Tuneful, lively, musical comedy.

LIBERTY—"Lady Billy." Triumphant return of Mitzi.

LITTLE—"The First Year." Frank Craven in his own comedy.

LONGACRE—"The Champion." Another Grant Mitchell comedy vehicle.

LYCEUM—"The Gold Diggers." Ina Claire in a comedy of chorus girl life.

LYCEUM—"The Gold Diggers." Ina Claire in a comedy of chorus girl LYRIC—"Her Family Tree." The return of Nora Bayes.

MAXINE ELLIOTT'S—"Spanish Love." A Continental novelty.

MOROSCO—"The Bat." Thrilling mystery play.

NEW AMSTERDAM—"Sally." Ziegfeld'a musical comedy production.

NEW AMSTERDAM ROOF—"Ziegfeld's Midnight Frolic."

NORA BAYES—"Three Live Ghosts." After the war comedy.

PARK—"Erminie." Francis Wilson and De Wolf Hopper in a revival.

PLAYHOUSE—"Thy Name Is Woman." Spanish triangle play.
PLYMOUTH—"Little Old New York." A romantic comedy. PRINCESS—See new theatrical offerings.

PUNCH AND JUDY—"Rollo's Wild Oat." Clare Kummer comedy.

REPUBLIS See new theatrical offerings. SHUBERT-"The Greenwich Village Follies-1920."

SELWYN-"Tickle Me." Frank Tinney vehicle. THIRTY-NINTH STREET-"Samson and Delilah." English debut of Ben-Ami. TIMES SQUARE—"The Mirage." Florence Reed in Edgar Selwyn play.

VANDERBILT—"Irene." Girl and music comedy.

WINTER GARDEM—"The Passing Show of 1931." Extravagance.

"Honeydew's" Leading Woman



Ethelind Terry

Rialto Orchestra will play selections from Ponchielli's "La Gioconda," with Fred Jagel, tenor, and Ethel Clough, soprano. The organ solo will be Rachmaninoff's "Prelude in C Sharp Minor." Emanuel List will sing an English ballad.

English ballad.

RIVOLI—"Forbidden Fruit," by Jeanle Macpherson, will be seen. The cast is headed by Agnes Ayres, Forrest Stanley, Theodore Roberts and Kathlyn Williams. There will be a special prologue for the feature and a Mutt and Jeff comedy, "The Hypnotist." The overture will be from Puccini's "Madama Butterfly."

STRAND—Constance. Telmodes.

Puccini's "Madama Butterfly."

TRAND—Constance Talmadge, in "Mamma's Affair," a John Emerson-Anita Loos film adaptation of the Harvard University prize play by Rachel Barton Butler, is this week's feature picture. Victor Fleming directed the production, and the east includes Effic Shannon, Katherine Kaelred, George Le Guere and Gertrude Le Brandt. Another comedy will be a Booth Tarkington story, entitled "Edgar Camps Out." The usual vocal features and organ selections will be heard. The orchestra will play John McGhie's "Burlescu."

#### Vaudeville

PALACE—Ethel Levey is this week's headliner, with Bert Clark and Flavia Arcaro in "A Wayward Conceit," Pearl Regay assisted by Roy Sheldon and the Rialto Versatile Five, Billy Montgomery and Minnie Allen, Hermine Shone, Al Mamaux, the Brooklyn pitcher, and Jimmy Rule in a singing act, the Three Misses Dennis and the Mirano Brothers make up the rest of the bill. Brothers make up the rest of the bill.

RIVERSIDE—Emma Carus divides the glory of headline with Mme. Besson in the Barrie sketch, "Half an Hour." Masters and Kraft and company, Will Oakland, Charles and Madeline Dunbar, Les Morchantes fill out the

Dunbar, Les Morchantes fill out the program.

COLONIAL—Gus Edwards in his new song revue leads the bill; Marie Nordstrom, Walters and Walters, Jess Libonate, Samsted and Marion, with La Bilbianita making her début.

EIGHTY-FIRST STREET—Ruth Roye, Burns and Frabito, Sarah Padden and company, Lillian Roth, Libby and Sparrow. The feature picture will be "Outside the Law."

HAMILTON—The Ford Sisters head the

HAMILTON—The Ford Sisters head the Patrons' Request Bill this week; James Morton, Anna Chandler, Clayton and Edwards, Hugh Herbert, Russell and Devit are also billed. JEFFERSON—Eva Tanguay is the chief attraction. Buzzell and Parker, Yoette, Sally and Mack, and others. MOSS'S BROADWAY—The star attrac-tion will be Harry and Emma Shar-rock in "Behind the Grandstand." Raymo and Rogers, Bobby Heath and Adele Sperling, Arena Brothers and La Petite Jennie. The screen fea-ture is "The Chicken in the Case."

LOEW'S AMERICAN—The vaudeville bill is headed by "The Rounder of Old Broadway." "The Silver Lining" is the picture for the first of the week. "Midsummer Madness" will be shown Thursday, Friday and Sat-urday.

MANHATTAN OPERA Mrs. Oscar Hammerstein, Director 6 WEEKS COM, TO-MORROW NIGHT BOX OFFICE OPEN 9 A. M. TO 7 P. M. CHICAGO OPERA CO.

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SAT., 2 P. M., "LE CHEMINEAU." Galla, Dufranne, Baklanoff, Cotreulli; Cond. Morin.

SAT., 8 P. M., "RIGOLETTO." Macbeth, Schipa, Buffe; Cond. Marinuzzi. METROPOLITAN OPERA MON. at A. LOUISE. Patrar, Borat; Har-roll, Vibiletill-Viving Chell, Martones, Erstofele, Alda, Easton; Guell, Martones, Erstofele, Alda, Easton;

Gigli, Mardones, Bada-Moranzoni, THURS, MAT, at 2 (\$1 to \$4), AIDA, Muzio, Matzenauer; Kingston, Danise, Rothier, Gustaf-Matsenauer: Ringston, Danise, Mothibr, Wissenauer: Ringston, Danise, Mothibr, Wissenauer: THUBS, at 8:15. BUTTERFLY. Farrar, Fornia: Crimi. Scotti. Paltrinieri—Moranzoni. Butteria: Bott. Bott. Bott. Bott. Bott. Bott. Bott. Bott. Garden Call. Scotti. Donieria: Commella Gordon, Galli, Martinoli, Du Lone. Didne-Bott. Garden Galli, Martinoli, Du Lone. Didne-Bott. Bott. Bott. Bott. THISTAN. Matsenauer, Tolva: Sembach. Whitehill. Blass—Bottanaky.

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### **Brooklyn Theaters**

MAJESTIC-Nance O'Neil in "The Pas sion Flower," the Spanish play by Benavente, will be seen this week.

MONTAUK—"Just Suppose," Augustus Thomas's comedy, with Patricia Col-

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N. Y. American.
"Her almost every line was followed
by discharges of applause."—J.
Ranken Towse, The Post.
"A rare little play richly overlaid
with sparkling wit."—Louis V.
De Foe, The World.

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ORPHEUM—Kitty Doner is the top-liner in "A League of Song Steps"; Laddie Cliff, Joe Cook, Edwin and Jane Connelly, Will J. Ward, Ethel MacDonough, Ryan and Bronson, Alexander Brothers and Evelyn, and Paul and Emma La Vay complete the program.

lings and the original cast, is this week's attraction.

RPHEUM—Kitty Doner is the top-liner in "A League of Song Steps"; Laddie Cliff, Loe Cook, Edwin and Laddie Cliff, Loe Cook, Edwin and Cathedral Singers also on the bill.

OEW'S METROPOLITAN "Mid-summer Madness" will be shown the first part of this week, with Ralph Whitehead leading the vaudeville bill. "The Silver Lining," and "Near-

SHUBERT-CRESCENT — This week's attraction will be Charlotte Greenwood in "Linger Longer Letty." STRAND—"The Devil," George Arliss's feature picture, with a prologue, "Inferno," is the star attraction of this week's program.

## ly a Prince," a musical comedy, and four other acts will provide good entertainment for the latter half. At Outlying Houses

SHUBERT-RIVIERA—The three-star combination, Henry Hull, Alma Tell and George Marion, will be presented this week in "When We Ar

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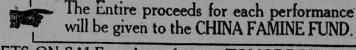
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